On Greimas Square – A Encounter (1998)

By Fredric Jameson

I. It Argues for a Literary Analysis which is better than Pierre Macherey but then let’s join the two

So a complex sentence structure and its simple structure – Faulkner or

Hemingway and then comes the 19th century Frankenstein – all of this reads in Macherey for its outside text and determinate realism and irreducible fictional level mixed which then is a theory of literary production as in fact the production of a machine, or car, or even textual printing machine.

II. I mean production by literary production – Macherey

He means production process of literary works is like literary production – I have to produce my own literary criticism as my own work – greater than the object being reviewed.

III. Greimas Square to Make that Production

And so I add a Greimas square to that process of production.

IV. Outside Faulkner – the word family, sister and a modern man

These operative words then produce an outside text – the production of

the process of literary criticism on families, even brother-sister problems in cheap white houses, and black oppressed people as a race them and even social histories of labour and unions and families of women and women’s running away from authority perhaps as also runaway black people from slavery – all of this as contemporary – the process of

migration, and postcolonial diasporas.

V. Greimas Square added

Now I articulate this to contraries – from migration, diaspora and even local communities of black people to its contrary or opposite – nationalism, and politics, even liberalism and Communism in singular New Left

philosophers – Alain Badiou.

This set of contraries then allow for more contraries and opposites – the process of plantation labour in Kerala and coffee protests – forms of diaspora in Naipaul's writings from Kerala's Arundhati Roy as well – literary public spheres and even common national allegories –

how in fact the modern systematicity of literature means complex structures of living people, personalities and writers who see the world in post-colonialism – that metaphor – that Gayatri Spivak means is the truth of connoisance – a knowledge of resistance and plural points of resistance – even subaltern studies

project as true poor people being seen and cafes in Paris where we live.

Basically all of this is Greimas Square compared to Macherey.